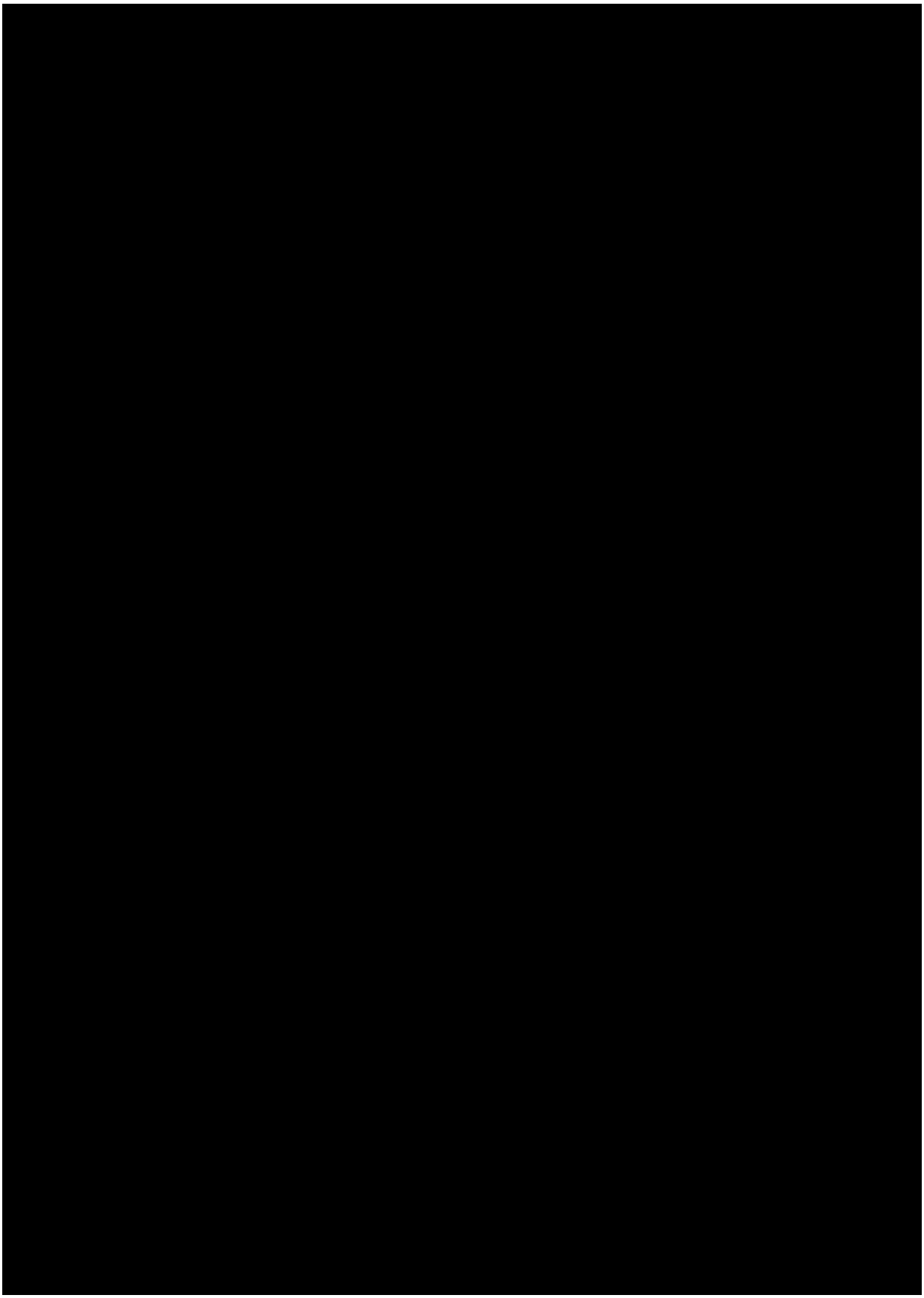


More How To Draw Manga Vol. 1 The Basics Of Character Drawing

1. More How To Draw Manga Vol. 1 The Basics Of Character Drawing

More How To Draw Manga Vol. 1 The Basics Of Character Drawing

This book was produced in EPUB format by the Internet Archive.

The book pages were scanned and converted to EPUB format automatically. This process relies on optical character recognition, and is somewhat susceptible to errors. The book may not offer the correct reading sequence, and there may be weird characters, non-words, and incorrect guesses at structure. Some page numbers and headers or footers may remain from the scanned page. The process which identifies images might have found stray marks on the page which are not actually images from the book. The hidden page numbering which may be available to your ereader corresponds to the numbered pages in the print edition, but is not an exact match; page numbers will increment at the same rate as the corresponding print edition, but we may have started numbering before the print book's visible page numbers. The Internet Archive is working to improve the scanning process and resulting books, but in the meantime, we hope that this book will be useful to you.

The Internet Archive was founded in 1996 to build an Internet library and to promote universal access to all knowledge. The Archive's purposes include offering permanent access for researchers, historians, scholars, people with disabilities, and the general public to historical collections that exist in digital format. The Internet Archive includes texts, audio, moving images, and software as well as archived web pages, and provides specialized services for information access for the blind and other persons with disabilities.

Created with abbyy2epub (v.1.6.1)

^HOJ/TODR/W

Vol. 1

The Basics of Character Drawing

MORE HOW TO DRAW MANGA Vol. 1: The Basics of Character Drawingby Go Office

Copyright O 2002 Go Office

Copyright @ 2002 Graphic-sha Publishing Co., Ltd.

This tuKjk was first designed and published by Graphic-sha Publishing Co., Ltd. in Japan in 2002.This English Hdition was published by Graphic-sha Publishing C9., Ltd. in Japan in 2004.

Artwork and Production;

Production Assistant:

Cover Artwork;

English Main Title Logo Design;Composition and Text:

Reference Photography;

Models:

English Edition Layout:

English Translation Management;Planning Editor:

Foreign Language Edition Project

Ushio, Shiomi Kohhara, Yumiko Deguchi, Hazumi Amano,

Bakcko, RACHEL, Akira Gokita, Rio YagizawaTakumi TakahashlKazuaki MoritaHideyuki Amemura

Hikaru Hayashl, Rio Yagizawa (Go Office)

Yasuo Imai

naoko, take, and Seiko Oshikawa (Photography: Junichi lijima)Shinichi Ishioka

Lingua franca, Inc. (an3y-skmt@asahi-net.or.jp)

Motofumi Nakanlshl (Graphic-sha Publishing Co., Ltd.)Coordinator: Kumiko Sakamoto (Graphic-sha Publishing Co., Ltd.)

All rights reserved. No part of this publication may be reproduced or used in any form or by any meansgraphic, electronic, or mechanical, including photocopying, recording, taping, or information storageand retrieval systems without written permission of the publisher.

Distributor:

Japan Publications Trading Co., Ltd.

1-2-1 Sarugaku cho, Chiyoda-ku, Tokyo, 101-0064Telephone: »81(0)3-3292 3751 Fax;+81(0)3-3292-0410E-mail: jpt@jptco.co.jpURL: http://www.jptco.CO.jp/

First printing: March 2004

ISBN 4-7661-1482-5Printed and bound in China

''‘ficWTODR/W

Vol. 1

The Basics of Character Drawing

New MangaTechnique Series

Table of Contents

Chapter 1

Drawing in Pencil 7

Sketching and Doodling Are the First Steps Toward Manga 8

Original Manga and Illustrations for Publication Start in Pencil 10

The Process 10

Creating Postcard-size Illustrations 12

The Under Drawing Process 16

The Type of Pencil Depends on the Composition's Size 18

Pencils Used for Under Drawings 20

Chapter 2

Drawing Faces 21

Faces: Start with a Rough Sketch 22

The Head Is Oval 22

Building up the Head 25

Making Practical Use of the Basic Layout 32

Designing Faces From Profile Views 38

Four Profile Types 40

Facial Features (Eyes, Mouth, Nose, Ears, and Eyebrows) 42

The Basics of the Eyes 42

Masculine Eyes 44

Feminine Eyes 46

Rendering the Eyes and Movement 47

Four Common Mouth Types 50

Three Common Nose Types 52

Two Common Ear Types 56

The Eyebrows as an Extension of the Bridge of the Nose 58

Drawing Hair 60

Maintaining Awareness of the Direction of the Crown Whorl 62

Profiles and Hair Movement 66

4

Chapter 3

Drawing the Figure 73

Key Points in Drawing the Figure 74

The Basic Proportions 75

The Process for Drawing the Figure 76

Drawing from a Frontal, Standing Position 76

Drawing Side Views 79

Back View 81

Assorted Pose Layouts 83

Proportioning Characters 84

The Body-to-Head Ratio Is the Key 84

Balancing Proportions 86

Differences in Height vs. Differences in Body-to-Head Ratios 87

Keeping Male and Female Characters Distinct 88

Using the Body-to-Head Ratio to Draw Characters without Bounds 91

Drawing from a Photograph 96

Drawing Super-Deformed (Chibi) Characters 102

How to Draw Super-Deformed Characters 103

Adult and Kiddy Super-Deformed Characters 106

Body-to-Head Ratios of Various Super-Deformed Characters 107

Moving the Characters Way 108

Chapter 4

Manga Miscellaneous m

The Manga Clinic 112

Drawing Characters with Cars 114

Common Minor Errors in Manga 116

5

Foreword

Manga allows you to communicate many things. It is capable ofcommunicating momentary feelings, like "I'm hungry," as well asmultifaceted issues such as "How should we, the human race be ideally?"

Somewhere along the line, manga artists sprouted up overseas andbecame no longer limited to Japan. Today, manga is regardedinternationally as an aspect of Japanese culture.

I personally enjoy drawing manga and anime characters and have drawnmany since my early manga days. I eventually became a professionalartist. Since then, I have discussed manga with other friends in the field,and everyone tends to agree that learning to draw with a pen was the firstbiggest hurdle.

Without being pen-based, manga would be a different art form. Yet, I thinkthat if I had been required to be skilled with the pen right from the start, Iwould not have been able to enjoy continuing my new career. Despite thisfact, I have yet to see a book on manga that says just that.

Doodling, a familiar pastime we indulge in at our leisure, lies at manga'sorigins. Anything I cannot draw in pencil I certainly will not be able todraw in pen-at first, anyway. This fact still holds true. It is important thatyou feel unlimited in drawing your favorite manga and anime charactersusing a regular or mechanical pencil. Once you have mastered a widerange of things in pencil, then you will be able to enjoy rendering yourmanga in pen as well. It is based on that final sentiment that I havewritten this book.

Rio YagizawaGo Office

O'*

Chapter 1

Drawing in Pencil

Sketching and Doodling Arethe First Steps Toward Manga.

Drawing freely flowing pictures from freelyflowing ideas constitutes manga's origins.

All vou need to start drawina are the'ever7'

Final artwork

Final, inked work

Penciled drawing

9

Original Manga andIllustrations forPublication Start in Pencil(Or Mechanical Pencil).

(The Process)

1. Under Drawing

(© to ($)

At this stage, theartist redraws theartwork any numberof times until he orshe feels satisfied.Produce fhe underdrawing carefully,trying to recreatethe image In yourmind.

©

4 Sketch roughlythe overall panellayout, thepositioning of anycopy (speechballoons), as wellas the charactersand thecomposition.

Use a ►

straightedge todraw the panel'slines. Create thecharacters' underdrawings.

©

2. Inking

Ink the characters,background, andspecial effect lines.At this time, you maypen the panel lines,but there are artistswho do this beforeproducing the underdrawing.

4 Produce the underdrawing for thebackground panels.At this time, pencilany reference linesusing a straightedge.

10

3. Erasing

You may do any erasingat the following times:

1) After you havefinished inking thebackground; or

2) Once you have inkedthe characters, you canthen erase as needed.

Afterwards, youcomplete thebackground's underdrawing and then againerase as needed.

In either case, pencilsmears more than youmight think and tendsto grey the artworkoverall, so you will needto go over the entirepaper with your eraser.

4. SpottingBlacks

| Here, you fill inany areaI needed withI India ink or; marker.

| Erasing afterJ adding blacks; tends to cause| smudges, so| be sure to add; blacks afterusing the

; eraser.

I

i

5. White

Use white poster paintand a brush orcorrection fluid to cleanup any marks betweenpanel lines or inside ofspeech balloons or anyover drawn lines. This ispreparatory work forattaching tone.

6. Screen Tone

Attach the screen tone,check for any extra eraserbits or white, or anyunevenly filled blacks, andyou're finished.

• This is the standard processfollowed up to the inking.Work after that does notnecessarily have to followthe order shown.

(Creating Postcard-size Illustrations)

A postcard is about the same size as a single panelon an original manga copy. Consequently, practicingcomposition and balance for a postcard, whethervertical or horizontal, also makes for reasonablemanga practice.

A one-piece swimsuit istransformed into a bikiniduring the inking process.Once you have becomeaccustomed to underdrawings, you will be ableto modify them in penwithout having to fix it inpencil first. Beginners willhave to adjust the underdrawing first; otherwise, ahuge mistake could result.

These "watermelonstripes" areindistinguishable to anobserver at the underdrawing stage. Only you,the artist, need knowwhat is represented inthe drawing at this stage.

Since the under drawingestablishes the layout, copymay be added at this stage.You may also go ahead andmark down where to add solidblacks and screen tonenumbers.

Clothing and hair tend to havemore lines at this stage. Theunder drawing primarilyserves the purpose of devisingthe final image.

10 cm

(approx. 3 7/8")

15 cm

(approx. 5 7/8")

If you use a uniform papersize to create not only a close-up of faces, but alsocompositions showing fullfigures, etc., before you realizeit, you will be able to produceany sized composition.

12

The postcard illustration process

This process is almost identical to that for a manga original copy.

X Produce a rough layout sketch in pencil,plotting the composition in general terms. Artistsoften redo the sketch any number of times at thisstage, until they arrive at their desired image.Drawing a postcard-sized frame on a slightlylarger piece of paper will make this easy.

(2) Produce an under drawing based on the rough sketch.

© Add white touches and attach the screen tone. Cut along the panel lines and presto! (Actual size)

If you are planning to mail your postcard, use permanent ink orenclose it in an

envelope and send it as a greeting card.

13

Sample Postcards

mmmm

vXy

X\;X\

•A*:';*!'

All of these were originally drawn postcard-size. If you photocopy any of these at 127%, thenyou will see the thickness used for the original lines and the degree of screen tone detail.

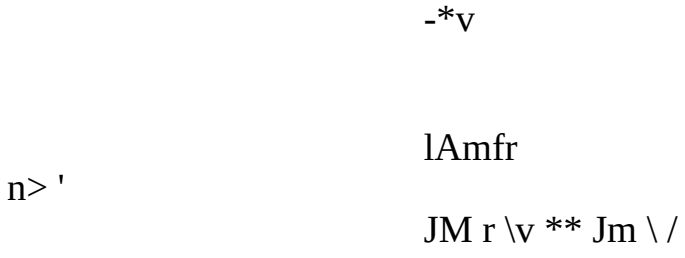
Draw the rest of the body even whendepicting just the head.

—The recipe to becoming a good artist

Artists occasionally find they have become proficient atfaces but are lost when it comes to bodies. If you make ita habit to draw the body along with the head, then whenyou are forced to perform, you will be ready.

When drawing solely theface or the upper body,artists often forget aboutthe rest of the body, if youtake care to consider howthe entire body from theneck down is positionedeven when drawing justthe face or upper body,your portrait drawings willbecome that much better.

Common Pitfalls When Only What Is Visible Was Drawn



At first glance,this seems /

\ NA like a normal /

illustration. / L\rT

But the shoulders andwrists just don't match up.

15

(The Under Drawing Process)

Sticks may be used for thearms and legs.

(D Create a rough layout sketch. Here, you willlay out tlie target composition in general terms.Play around with the pose or the hands' positionsuntil you are certain you have captured theimage in your rnind.

k

Here, a head is rendered as a circle withan X used to determine the direction faced.

The torso is abbreviated at this stage (seeabove). There are artists who, at the layoutsketch stage, will either use an oval for thetorso or break it down, using an invertedtriangle for the chest plus a lengthwise ovalfor the hips. The joints are often rendered ascircles.

(?) Once the image isset, adjust the overallform based on thelayout sketch. Drawthe body in blocks:the head, the armsand legs, and thetorso. Use circles forthe joints and curvedcontours suggestiveof the muscles'volume for thesilhouette lines.

16

While a portion of the right arm is hidden behind thechest, draw the arm

imagining how the hidden partappears, starting from the shoulder on downward.

(L

AS ji

This figure shows the body laid out inblocks. Once you have grown accustomedto sketching, you will be able to start fromthis point. The key is to use curved linesfor the hips and groin, the knees,shoulders, and other joints, since they areregions where body parts connect.

® Draw the body's contours.Adjust the general positioning ofthe knees and shoulders while youdraw in order to confirm theircorrect placement. Sketch in anyprops (here, a sword).

i Draw the face, hair, clothes, etc. Younay design the face and clothing asyou draw, or you may use somethingyou have already designed beforehand,tfith respect to the sword's central line,etc., artists will often add props afterinking all human figures.

The above shows a cleaned upunder drawing. There are artistswho will render the penciled underdrawing to virtually the same levelas the inked drawing.

(§) Here we see the completed underdrawing. Although to the observer itmay seem sketchy and indistinct,this is not a problem, provided thatyou, the artist, have a clear grasp ofthe drawing during the inkingprocess.

Can the under drawing be skipped?

Under drawing

This penned drawing was produced sans underdrawing. (I looked at the subject while drawingin pen.) Line modulation and other aspects areunbalanced. The shapes of the cheeks and eyesare awkward.

This penned drawing was basedon an under drawing. The inkingprocess went smoothly, and thefinal image is a clean version ofthe under drawing.

The Type of Pencil Depends onthe Composition's Size.

Use HB or B leads for small compositions.

At the rough sketchstage, draw lightly andavoid putting too muchpressure on the pencil.For a mechanical pencil,use a 0.5 mm lead.

As the image develops,thicken silhouette andcontour lines.

As the image develops,thicken silhouette andcontour lines.Theadvantage of a mechanicalpencil is that it drawsevenly distributed, finelines regardless of thepressure applied. Incontrast, a regular pencilenables you to modulatethe thickness anddarkness of your strokesaccording to the pressureyou apply. A mechanicalpencil helps when drawingdetailed areas or smallcompositions and aregular pencil helps whendrawing largecompositions. Match yourdrawing tools to yourneeds.

Use 2B and 3B leads for large compositions.

Pencil holds the advantage of allowing you to draw on a large Mechanical pencils struggle with long strokes, even with 0.5 orformat comfortably. 0.7 mm points, making them unsuited to large formats.

Note: An 0.3 mm mechanical pencil is suited toward detailed drawing. When sketching,avoid using too light a touch or the drawing will appear limp and lifeless.

18

Feel free to use different pencils for different parts

There is a reason that so many strokes are used inthe under drawing. This is because it allows you toselect which strokes are the best when inking.Therefore, there is no need for you to use single,clean lines at the under drawing stage.

Hair: 0.5 mm,B lead

Sketching: 0.5 mm, Bor 2B lead

Use extremely light strokes.(Using an HB lead with tooheavy strokes can leavefurrows in the paper.)

Use a soft B or 2B lead for skinand other soft areas.

Clothing creases and details, hatchingstrokes, etc/o.5 mm, 2B lead

Use a hard H or F lead for rocksand other hard objects.

Use a regular or mechanical pencil first when practicing special effects.

When practicing hatching, radiating lines (burst effect),or other such special effect often used in manga, startwith a pencil rather than jumping in with a pen. Onceyou become proficient at drawing with a pencil, you willcome to understand the tricks to drawing in pen.

A 0.5,2B mechanical pencil was usedfor all of the above special effects.

(Pencils Used for Under Drawings)

Pencil and eraser

The lead holder isa drafting tool thatuses a 2 mm lead.

Drafting pencils comein a variety of leads

Mechanical pencils

Lead holder pencilsharpener

• Drafting pencils

|M|

#4r/§iV

MB 2B 4B 6B 8B

In general those who bear down on their pencilsshould use hard leads (HB, etc.), while those withsoft touches should use softer leads (B, 2B, etc.).

• Mechanical pencil leads

• Differences owing to lead hardness

Pencil

• Erasers

Rubber erasers Vinyl erasers

Vinyl erasers work well on typical mechanical pencilsand HB lead pencils, while rubber erasers work wellon 4B, 6B and other soft, dark leads.

If a vinyl eraser becomes soiled, be sure to wash and dry itproperly. The eraser may be cut into smaller pieces for usewith detailed areas. Avoid getting rubber erasers wet.

Chapter 2

x

~v

/

\

<'\j ' 'N 4

I \

Drawing Faces

x Faces: N

Start with a Rough Sketch. x

(The Head Is Oval)

Start with an oval and then draw an Xacross it. This forms the most basiclayout of the human face. Since theselines are crucial and constituteguidelines for drawing the eyes and noseto ensure their positions are wellbalanced, use a straightedge to drawthem until you become more proficient.

In a frontal view, the eyesare almost at the head'scenter.

Draw an oval and then an X. This constitutesthe face's most basic layout.

surface, upon which theeyes and nose rest. Usea downward curvewhen the face is lookingdown and an upwardcurve when the face islooking up.

connects the crown to thechin in a straight line anddenotes in which directionthe head faces.

Using an egg with an X

Simply drawing an X across an egg will let you knowhow the face appears when facing various directions.

drawn across it willhelp you capture thesense of a specificdirection being facedand a sense of volume.

The head remains egg-shaped, whether facing frontward or sideways.

connect the base of the outside the vertical line,nose with the chin.

There are four ways of determining the eyes' placement using the horizontal line.

Draw the eyes centered denote boundary of the

along the horizontal line. lower eyellds and draw the

eyes above that line.

23

Five Pointers in Drawing a Face

I.The Facial Features

From the front, the eyeslie apart about ther distance of an eye.

2. The Shape of the Head

The human head appears to bealmost a circle whether viewedfrom the front or side, so use acircle for abstracted heads or forsketching the basic layout.

The facial features do not change inheight whether seen from the frontor side.

3. The Ears

The ears attach just behindcenter.

The mouth lies infarther than the forehead.

4. The Neck

Good

Not good

The neck iscentered in thefront view.

The ears liealong the sideof the head.

Large (sticky-out) ears

lo matter the size, theears' base are the samelength, and they attachat the same spot.

The neck is just behindcenter and angled inthe side view.

5. Back of the Head (Side View)

The back of thehead is larger thanyou might think, andartists tend to forgetthis when drawingprofiles. Take carenot to draw the headoverly compressed.

The neck vertebrae are not straight,but attached at an angle.

Not good

Draw the back of the head about the Here, the back of the head has beensame width as the distance from the tip overly compressed. Despite the face

having been carefully drawn, thepoor resulting balance ruins the head.

of the nose to the base of the ears.

Building up the Head)

Frontal View

Plot the positions of the facial features and draw the face's silhouette line.

2) Sketch in the mouthafter you havedetermined where thenose will lie.

At this point, all that you need todetermine is the eyes' position, sojust mark them down as circles.

© Draw an X throughan oval (or circle). Next,sketch where the eyeswill lie.

© Mark down the ears andhairline. Sketch in the ears afteryou have determined where theeyes and mouth will lie.

@ The head's silhouette linebecomes finalized once all of theother facial features have beenplotted.

Sketch the hair.

Sketch the facial features.

nose, mouth, andeyebrows.

Add the hair once you have determined the face's shape.

Add the finishing touches-eye and ear details.

The pupils end up as acontrast between black andwhite light reflections: theyshould be drawn once themajority of the face has beencompleted.

The eyelashes are a finelydetailed feature: draw themcarefully after everything else^is finished.

Draw the hair.

Completed under drawing

When rendering the hair in lines,draw the way the hair flows in detail.

When rendering the hair in solidblack, detailed lines are notnecessary.

Tricks to Drawing a Frontal View—When You Just Can't Get the Right and Left to Balance

© Start with half the face, sheet of paper on top, and trace. ® Match up the two sheets of paper, the two sides.

26

3/4 View

Plot the basic layout and silhouette linesand sketch in the bridge of the nose.

First, sketch the nose and half of the face (here, the left side).Next, sketch the second half balancing it with the first. Irecommend that those of you who are left handed start withthe right side of the face.

Draw the general shape of thehead and an X over that.

Decide first the proximate silhouette linesof the face and head. Sketch in thebridge of the nose, even if you do notplan to include it in the final image.

Draw the right eye, the nose, and the mouth.

Take care that the corner of the eye doesnot interrupt the bridge of the nose.

Take care to balance the left eyewith the previously drawn right eye.

Proportions should be easier tobalance if you determine the eye'sshape before drawing the eyebrow.

As with the frontal view, start with thecentral features, gradually movingoutward.

28

Draw the ears and the hair.

Add the finishing touches.

Since the ear affects how the hairflows, draw it relatively thoroughlybefore drawing the hair.

Start with the bangs,side wisps, and anyportionactually touching the

Draw the far tress of hair,

29

Side View

Draw the silhouette lines.

Sketch the basic layout of thehead. Note that the neck'sangle and head's shape shouldbe different from when seenfrom the front.

/

Here, we see the basic layout ofthe eye and nose. For side views,it is especially important toestablish the positions of notonly the eye but also of thebottom of the nose (or themouth).

Draw the side silhouette of theentire head, including the face.

Sketch the eye, eyebrow, ear, and hairline.

Layout for the eye

Draw the hair

the eyelashes of the fareye are in actuality virtuallyhidden, they are included inmanga for the effect. Take carenot to make them too long.

Use a gentle curve for thehairline. The hairline shouldappear naturally to run fromthe jaw to the ear.

Draw the ear. Sketch the generallayout of the hair.

Draw the bangs and side wisps.

Draw the silhouette line and flowinginternal lines.

Draw hair strands from theother (right) side. Add the iris,etc. and the nostril. Adjust thesnapes of the lips, jaw, etc.

Completed drawing

Hair in solid black

(Making Practical Use of the Basic Layout)

Always use curved lines for the basic layout.

Lines used in the basic layout serve as guides forpositioning the eyes, nose, and mouth on anovoid solid; hence, these lines should be curved.Good use of these guidelines will allow you todraw a 3-dimensional face.

The basic layout makes any angle possible.

Here is a face seen from asomewhat high angle. Since thetop of the head is visible, draw thevertical guideline first crossing thefront and then the top of the head.The horizontal lines assume adownward curve in angles wherethe top of the head is visible.

Here we see a somewhatlow angle. The horizontallines, which function asguidelines for the eyesand nose, take on anupward curve.

Here we have a face lookingdownward and seen in fullprofile. The horizontal linesdrawn almost completelystraight create the feeling ofa total side view. Angling the;'vertical line results in ahead facing '

downward.

Here is a face seen from adownward looking, obliqueangle. The vertical line servesto indicate where the face isdirected as well as a guidelinefor how much volume to givethe head.

What happens when the basic layout is ignored.—The fundamentals of basic layouts

The vertical guideline is the key to drawing the head's silhouette line.

.^A

Here, despite that the features areshifted to the side, the silhouetteline suggests a normally angledface.

Using a gently curving line to connectwhere the nose attaches to the face tothe nose's bottom reveals that the chinneeds to be shifted more to the left.

Here, despite that the features areshifted to the right, the silhouetteline suggests the head is facing left.

The horizontal lines align the eyes. The vertical line ensures the nose andmouth are centered on the face.

/ A

f ‘ I

\ i ,

Face drawn with guidelines

Good

Face drawn without guidelines

Not good

The eyes are notaligned and thenose and mouthare shifted offcenter.

33

Distinguish between long and round faces.

Basic layout of a long face

Modifying distances between facial features allowsyou easily to create different character types.

Guideline for eyes

Guideline for mouth

Distance divided intotwo equal parts

The eyes are located in thecenter of the face and themouth somewhere betweenthe eyes and the chin.

Basic layout of a round face

Guideline for eyes

Guideline for tipof nose

Guideline for mouth

Distance divided intothree equal parts

34

Frame the composition neatly. A sheet Of paper has physical limits. Keeping the composition's dimensions

in mind should help you successfully frame it. Plot the head's basic layout

—^

Try using a basic layoutwhen drawing within apostcard frame.

the hair's volume.

The face is largeand has impact,but the hair is cutout of the frame.

Basic layoutincluding the hair

The eyes arecentered onthe face.

The hair fitswithin thecomposition'sframe.

35

Make the different characters' ages distinct.

Childlike or chibi characters

Realistic or adult characters

The hair constitutes 1/4of the total head.

36

Drawing a Face from a Snapshot

Terence photo

© Draw an X across an oval to establish ® Roughly sketch the shoulders and hand,the direction faced.

® Add the hairline and space allotted forthe hair.

@ Sketch in theeyes, nose, andmouth.

®—A Realistic Style ©-B Manga Style

Use dark lines for the eyes' contours and The eyes and nose are abstracted.

draw the bridge of the nose faithfully.

37

Designing FacesFrom Profilex Views

There are occasions where theprofile and frontal view of the facewill seem to be from 2 differentcharacters. Here, we look atcomposing a front view from atarget profile.

Take careful note of how much the nose projects fromthe face in both the profile and frontal views.

Beautiful woman with a defined nose

Cutie with a button nose

Noses should be consistently prominentfrom both the front and profile.

Regardless of whether thehairstyle and eyes are thesame, with a button nosethis becomes a differentcharacter.

If a character with a buttonnose is given a defined nosein the profile view, then shebecomes a differentcharacter.

Facial feature placement

Top of the hairCrown

Bangs

Eyebrow archTop of eye folds

Start of nose(Start of eyes)

Bottom of eyesTip of noseBottom of earsBottom of noseUpper lipMouthLower lip

Chin

Base of neck

Artists often find when they draw lines through the two views that thefaces do not match up. Try this once for the sake of taking control overyour own style.

Draw guidelines, matching the eyes, noses, and mouths while drawing.

3) Adult Faces Design the nose, eyes, and mouth to have "adult" attributes. Use almond-shaped eyes withsmall, black pupils and irises, straight noses, and smallish mouths to suggest a mature face.Nostrils may be included.

2) Shounen (Boy) andShoujo Faces—1

Having the bridge of the nose arc and slightly rounding the chin and lips creates the look of a younggirl or boy. Drawing the eyes taller than wide, adding large irises and pupils, and tilting the eyebrowsdownward results in a charming young girl's face. This type of face has an eyelid fold line.

3) Shounen and Shoujo Drawing the bridge of the nose as a short, straight line and making the chin pointed creates aFaces—2 harder-looking character.

Thickening the eyebrows and adjusting the hairstyle results in a boy

character. Enlarging the irises and giving the eyes a moderate downward slant produces a tomboy.

(Four Profile Types)

The differences between profiles lie primarily in the nose. Since the nose is used todistinguish the character's age (e.g. a grown up, a child, etc.), a distinction is madein the facial features according to the character's supposed age.

40

Facial Features N

x(Eyes, Mouth, Nose, Ears, and Eyebrows) /

Upper eyelash

Lightreflection

Inside corner

Eyelid

Including this wrinkle isguaranteed to age anycharacter.

In manga, the lower eyelidis usually rendered with asingle line.

In manga and anime,the corner of the eyeis often rendereduncconnected.

(The Basics of the Eyes)

The most favored eye shape isalmond.

G) Draw the upper eyelid. © Draw the lower eyelid. ® Draw a circle for the iris,

and presto! An eye!

more manga-esque eye. lower eyelids produces a

multitude of eye shapes.

Eyelids

Here, a single line wasused for the eyelid.

The eye is the most important facial featurewhen drawing a character. Gives the charactera sense of presence and projects an impressionof his or her personality. In manga, the eye canbe considered the most difficult as well as theHere, multiple, sketchy m0st crucial feature,

strokes were used.

42

The Basics in Iris Size

-ere, the iris and the lowereyelid are touching. This issuited to children and^nocent characters.

Assorted Stylized Eyes

~his eye features a squarish irisand is sans eyelashes. Contour<nes are straight.

This eye sports an enormouspupil, an oddly shaped iris, andtong eyelashes.

/

This basic, smallish iris has beendrawn without light reflections.The eyelid's contour lines havebeen rendered simply, producinga realistic effect.

Creating Anime-esque Eyes

This is the standard iris size.The iris occupies half ormore of the total height.

Here, the iris is small, onlyoccupying less than half ofthe total height. This issuited to adults and villains.

Here, the upper eyelid is thick, anda large light reflection occupiesthe pupilless eye.

Here, the entire iris has beenrendered using sketchy strokes.Shading also defines spots ofreflected light.

Here is a squinted eye, where thecorners have been emphasized.Extra thick strokes were used forthe iris's outline, and cross-hatching was used for the inside.

This tall iris features compoundlight reflections.

Here, radiating strokes were usedto render the iris and delicatehatching, the lower eyelid.

The lower eyelid was omitted onthis eye. Instead, only lightreflections were added to the iris.

© Use clear, solid lines for © Fill in the contour lines and

contour lines, outlines, and the outlines with ink.

eyelashes. 43

(Masculine Eyes)

Frontal View

Characteristics of masculine eyes

Minimal

eyelashes

Plain iris

Relatively straightcontour lines

Drawing Steps

CO Start with the contour lines, usingrelatively straight strokes.

Include that portion covered bythe upper eyelid.

(2) Sketch an outline of the iris.

(3) Draw the upper eyelid and the fold line. © Draw the lower eyelid and the

main light reflection.

® Add an extra light reflection.

Do not darken anylines falling inside oflight reflections.

/rain

© Draw the pupil and eyelashes.

® Finished!

The lower eyelid determines the eye's shape,so take care in rendering them.

Mismatched eyelids

44

Not good

When designing the lower eyelid, try drawinga dotted line and connecting it with the upper.

Side View

~he steps to drawing are almostve same as with frontal views.

Take care with the iris's size.

Not goo

X7 ^

The iris and lower eyelid are nottouching.

TTt>.G0“a

The iris and lower eyelid aretouching.

Here, the irises in the frontand side views are differentsizes.

Drawing Steps

X Draw the contour lines.

© Draw the upper eyelid andfold. Sketch in the iris.

lower eyelid.

£ Add light reflections and theDupil to finish. If you draw two lightreflections in the front view, be surelo also include them in the sidenew.

® Here we see an underdrawing that is pretty close tohow the inked drawing willappear.

f

Gazing Downward

When the character is looking downward,the upper eyelid should swell in a downwarddirection, so take extra care when drawing.

Drawing Steps

X The basic layout-the eyelid is © The completed under

lowered, so draw the exposed area of drawing-light reflects off the iris

the iris as if more covered than usual. and should be included even if

the iris is more abbreviated thanusual.

Reflection

Here, the iris is covered to theextent that light just barelyreflects off the eye.

(Feminine Eyes)

Frontal View

Characteristics of Feminine Eyes

The iris is large.

Draw well-definedeyelashes.

Volume is given to theupper and lower lids.

Contour lines arerounded.

Drawing Steps

© Sketch the basic layout. Use © Use small, delicate strokes

larger, plumper eyebrows and iris to build up the eyelid and iris,

than you would for a masculine eye.

(4) Make the iris larger than youwould for a masculine eye. The lightreflections should likewise be larger.

(D Add the eyelashes to finish.

Side Views and Gazing Upward

© Stress light and shadow bydarkening the center of theeyelid contour, while lighteningthe corners.

Do not draw the eyelashesindividually but in clusters. This willproduce a more pleasing image.

Follow the same drawing steps:

basic layout -> contours and outlines -> the iris and pupil

-♦ reflected light -> the eyelashes

Rendering the Eyes and Movement)

Methods of Rendering Distinct to the Iris

Eye 1

-*re we see common light reflectionsreflections of the surroundingervironment rendered as trianglesand other geometric shapes.

© The basic layout

For the triangularreflections, usecurved lines thatfollow the iris'srounded surface.

© Contours and outlines

(3) Light reflections

Adding delicatehatching to thecorner of the uppereye produces aglistening, moisteffect.

You may add moreeyelashes thanshown here.

(f) Draw the iris to finish.

© Add triangular reflections.

Eye 2

jse delicate, sketchy strokes inpen for the entire interior of thens. The key is to sketch roughlyVst any light reflections.

Eye 3

Here is a rather realistic drawing.Radiating strokes were used fortbe iris and eyelids.

© Basic layout

Do not define theoutline of the irisand light reflectiontoo strongly, butsimply

sketch themlightly.

© Outlines and contour lines

Make sure thereflection'ssurrounding areais solidly filled in,using strokes thatbuild outward.

m\j£~

(3) Build up the hatchingfrom the eyelid.

© Fill in with delicatestrokes, leaving lightreflection white.

© Outlines and contours

Draw the lightreflections' outlinesusing bolder linesthan you used forthe pupil's.

Feel free to addextra linesradiating fromthe iris's center.

© Draw the iris and the pupil.

© Completed drawing

47

Reflections of light on the eyes indicate thedirection of the character's gaze. There are2 basic types: those located centrally on theiris and those to the right or left.

A light reflection is drawn in the oppositedirection of the character's gaze (theright side).

Here, the character is gazing at the viewer (i.e. to theright). The light reflection in the upper left of the iriscreates this effect.

Using Light Reflections to Reinforce theDirection of the Gaze

Side reflections

Add a light reflection just rightor left of or diagonally above orbelow center.

usr

Adding a small reflectionopposite a large reflectionsuggests 2 opposing lightsources (a small andlarge).

The character is gazing off to the left(from the viewer's perspective).

Central reflections

(i.e. to the left).

48

Iris Movement in Upward Slanting and Drooping Eyes

Upward slanting eyes

Good

Looking forward

Gaze shifted to the right

Here, circular light reflections are used. While eachindividual eye appears natural, gaze directions do notmatch up.

Looking forward

Gaze shifted to the right

Adding large, circular light reflectionsresults in a mismatched gaze.

49

(Four Common Mouth Types)

In a realistic drawing,the upper lip protrudesmore than the lower.

Mouths as a line

The corners are the mostimportant aspect of a mouth.Raising or lowering the

comerssuggests the character'spersonality or emotional state,establishing the viewer'simpression.

The junction where the upperand lower lips meet isrendered as 1 line andconstitutes the "mouth."

In manga, the bottom lip's lowercontour is the most frequentlymanipulated feature for makingthe mouth expressive.

The most forwardlyprotruding part of th ,t_

Dimple

Upper lip

Lower

lip

**■ ■V'Vr . V: '

This mouth was rendered using a singleline plus a shadow formed underneaththe lower lip. The key feature of thisstyle, which is the most popular mode forshonen manga, is that the lips have notbeen defined. Modifying the way theshadow under the lip is rendered willchange the mouth's look.

Mouth with lower lip contours

Here, lip contour lineswere omitted.

s'

Using a realistic style forthe profile would makethe character seem adifferent person, so useyour ingenuity to avoidconnecting lines.

Fleshy, voluminous mouths

Lips in lipstick

plumper than the cutting It off.

upper.

The mouth style indicatesage in female characters.

(Three Common Nose Types)

There is a depression where thebridge of the nose starts. Whendrawing the bridge, be sure toinclude this depression.

Bridge of the nose

The nose itself is notmade of bone but ofcartilage.

Manga-esque noses (no bridge)

52

Realistic noses

Omit the fleshy part of thenostril and this wrinkle.

53

Somewhere between a manga and realism (intermediate style)

The bridge of the nose isdefined using a contour linesnot found on a real nose.

54

Sample realistic (aquiline) noses

Darken the nose'slower surface andindicate to what extentthe nose protrudes.

Assorted Styles

Realism Manga-style

This nose isrendered entirely“with shading.

Nose

Here, the nose'scontours are“followed faithfully.

Nose Rendered in Shading

55

The manga ear (the "6" ear) andthe realistic ear (the wave ear)

(Two Common Ear Types)

Base of the Earlobeauricle

This line forms the baseof the ear's design.

Realistic ear

Manga ear

Realistic ear

and the thickness ofthe helix (fold).

56

Manga ear

The manga ear consists of a "6" drawnwithin an oval. Take note that for theopposite ear, the image becomesreversed.

realistic ear,the manga ear in a frontalview is about half the widthas in profile. Use a tallish,6-shaped whorl for theinterior.

At an angle, the ear forms anoval. The curve of the auriclefollows the jaw line.

Points of Consideration When Drawing the EarThe ear appears to follow the side of the face.

When the contents ofthe auricle are clearlyvisible from a frontalview, it means the earsare sticking out. Whendesigning the ears,study how they lookfrom above

and otherangles.

Ears

Not good

Earlobes

When drawingsimplified ears, takecare not to forget theearlobe, or your earsmay not look like ears.

57

(The Eyebrows as an Extension of the Bridge of the Nose) Jj£SJ^dgJ“ll0W8

The eyebrow followsthe brow ridge.Eyebrows come invarious shapes andthicknesses.

an extension of the vvuu,u uc CVC11

bridge of the nose. omitting it from the

character.

Use the same distance eyebrow to foreheaddistance in the front view as in the profile.

58

Distances between the eye and eyebrow

Long

Average

Here, the eye andeyebrow almost touch.

Different combinations ofdistances between the eyeand eyebrow, and then theshape and thickness of theeyebrow yield a limitlessnumber of possible faces.

Four common eyebrows

Thick eyebrows

This almost perfectly straighteyebrow is commonly used onmanly characters.

Combinationthick/thin eyebrows

This eyebrow tapers near theglabella but thickens as itapproaches the comer of the eye.

Thin eyebrows

This gracefully arqing eyebrowmimics the line popular amongstwomen who use eye pencil. Yet, thisline is not limited to women and isoccasionally used on malecharacters.

Arched eyebrows

Modifying the thickness, coloring, (.or shading of this eyebrow changes |Kjithe mood projected. It is used withmale and female characters alike.

Draw eyebrows on characters with long bangsif the forehead is visible.

Not good

Here, a thin eyebrow is drawn> between hair strands. While theeyebrow was added in after the hair,it still supplies plenty of expression.

Without any eyebrows, the mouthand eyes do provide a certain degreeof expression, but the image stillseems lacking. 59

(Drawing Hair)

© Draw the face's basic layout.

If you draw the face taking up all ofthe paper, then you may run out ofroom for the hair, so be sure toanticipate how the hair will lie.

Hair layout allowingfor volume

Draw the hairlinesomewhere betweenthe exterior line of thehair layout and thehead contour.

• _* - •

A'm

Head contour

® Build up the target hairstylewhile maintaining awarenessof the hairline.

Common Pitfalls:

Flat Faces and Scooped-out Heads

Hair layout allowing for volume

The crown whorl

The crown whorlactually lies towardthe back of the head.

Hair layout

The hairline shouldhave been drawn hereand not the hairlayout.

The crown whorl was drawntoward the inside, making itseem like the hair wasgrowing from inside the head.

Lines for the main bodyof hair and bangs alloriginate at the crownwhorl in the back ofthe head.

® Draw in the hair to finish.

How the hair grows:

The crown whorl is located at the back of the head.

The hair originates from the crownwhorl. Drawing the hair flowing fromsomewhere in the back of the headcreates the look of 3-dimensional,voluminous hair.

Maintaining awareness of the crown whorl whendrawing the hairline will enable you to produce a headthat is round and has volume-even with short hair.

Crown whorl

y

Draw the hair radiatingout from the crown whorl.

Draw the hair using arcedstrokes following the head'scurved surface.

Crown whorl

Positioning the crown whorl at theback of the head means that long,curved strokes must be used for thehair in the front, allowing you tosuggest the head's curved surface.

Keeping the Crown Whorl to the Back

front may cause the head tolose its sense of volume.

Here, the head contour andhair layout have beenhandled the same as in thefigures above.

Positioning the crown whorl at the> very top or toward the front of theI head will cause the curved strokesused for the front hair to shorten,while those for the back to becomelonger, flattening the head.

Positioning the crown whorl toward the front willcause your character to have dweeby hair. Despitethat the crown whorl will not be visible from thefront, still draw the hair as If growing fromsomewhere In the back.

Positioning the crownwhorl at the back ofthe head will, at thevery least, give thehair visuallyconsistent roots.

Positioning the crownwhorl at the very top ortoward the front of thehead will make the roots(i.e. how the hair grows)appear awkward.

61

(Maintaining Awareness of the Direction of the Crown WhorQ

The crown whorl may swirl to the right or left. Think about how to directthe swirl when drawing the crown whorl in the back of the head andwhen designing

the hairstyle.

Swirling to the left

Swirling to the right

The more open the whorl, thegentler the curves. Use S-shaped, undulating strokes.

Here, the whorl's center flowsto the right. The hair flows inthe opposite direction on theleft side.

This whorl, located at the backof the head, flows to the right.

Swirling hair

From the front view, the62 hair swirls to the right.

From the back view, thehair swirls to the left.

Swirling hair with realism

Single-length hair

opposite side flow inthe reverse direction.

Here, the hair fallsstraight downward

Thesestrands falltoward theviewer.

Draw single-length hair as ifflowing in 3 directions.

Where thehair isparted

When drawing long, single-length hair, select a part anddraw the hair flowing in largewaves from that point.

| The true position ofthe crown whorl

When drawing the back of thehead, first draw the head'scontour and the ears, using theseas guidelines for determining thehair's volume and flow.

Drawing the hair falling Ina gentle S-curve fromwhere it touches theshoulder gives it a supplelook.

63

Hair grows like grass.

Hair grows in a radiatingpattern from the root.Think of the crown whorlas basically the hair'sroot and individualstrands as grass blades.

A head will increase in size according to thevolume of the hair drawn. This is because hairactually grows from the scalp outward, coveringthe head's contours.

Grass always growsupward and then fallsover from its own weight.

The amount of volume created by the hairdepends on its stiffness and weight. Themore strands and stiffer the hair, the morevoluminous it becomes. The fewer thestrands and softer the hair, the more the hairappears plastered to the head.

Think of hair as envelopingthe head's contours, forminga "layer of hair."

Good

When consideration is not givento the hair's volume

drawn against the head'scontour.

Not good

The resulting head appears flatand distorted. Not a pleasing sight.

Here, the hair was drawn with the part to thetop left (character's perspective). While theidentical face was used on both figures, thishead has been given extra volume.

64

Hair with 2 parts:

Primarily for hairstyles with bangs

Creating 2 Parts

Front part for bangs

Back part for hairflowing to the sides andalong the head'scontours

Front part

Back part

Drawing hair from the back

The bangs radiate from the front part.The sides fall in gentle, almost parallelcurves. The back part Is located at thecrest of the head.

Drawing hair falling alongthe sketched hair layoutgives the hair volume.

it to that of the bangs.

65

(Profiles and Hair Movement)

Shoulder-length with bangs

Draw the crownwhorl as a slightindent.

The ear's helix formsthe beginning of theflow of the hair in theback.

Having the front tressof hair divide at theear's center. This willgive the flow anatural feel.

usually concealed by the bangs with thishairstyle.

Bending back causes the hair to flip back, potentiallymaking the character look like another person. Inmanga, albeit unrealistic, the bangs are occasionallydrawn lying on the forehead to rectify this.

67

Short hair without bangs

and hug closely to thehead's contours.

Tilting the head back makes

Tiling the head back exposesthe ear. This strand is defying

ear's helix. back, here the ends of the

hair all face the samedirection.

68

Big, curly hair

In the case of big

69

The ear is rarely exposed with this type ofhair. However, since it is the key factor indetermining the flow of the hair, makesure you include it.

The falls from the neck'down the back,following its contour.

The hair flows from the hairlineat the base of the neck.

Here, we catch a glimpse of the eyesand mouth, normally hidden by hair.Draw the eyes and mouth and erasethe hair where necessary.

This is a realistic depiction, wherethe hair obscures the eyes andmouth, hiding her facial expression.

A deep bow causes thehair to cover themajority of the face, butwith the nose and chinvisible.

The hair does not fan out overthe head much.

Draw the hair fanning outdramatically across the face.

70

Kinky bob cut

Direction of the hair growing

The hair fans out like a conical cap.

The hair's kinkiness gives it anunexpected amount of volumein a bob cut. Draw the distancefrom the center of the ear tothe front of the bangs thesame as that from the ear tothe very back end of the hair.

The individual hairs are finebut stiff, so the shape isretained in profile. Unlike theother styles, this hairdo prettymuch maintains its shapewhether looking up or down.

The end of the hair forms almost a perfectlystraight line with the chin.

When composing from amoderately low angle, draw thevolume of the ends of hair.

In the back view, bring the hairto a length that allows view ofthe hairline.

71

The pompadour

Slicked back hair

Since the hair is slickedentirely back, there is no needto draw the crown whorl.

Since the emphasis lies onkeeping the hair slickagainst the skull, the artistmust make sure the headdrawn properly.

The bangs tend to tall astime passes and may besuggesting by drawingseveral strands fallingdown in front.

When switching thedirection faced, maintainawareness of the hairlineand take care that theforehead's expanse doesnot change.

As with the pompadour,grease is used with thishairstyle, so it rarely losesits form.

72

.1

Chapter 3

Drawing the Figure

(Key Points in Drawing the Figure)

Legs occupy half the total height. ■

Making the legs half the

For the figure's basic layout, istart with a sewing pin.

o

-0-

o

© Draw a straightline ending in acircle.

© Draw a line atthe top of the headand at the feet todetermine theheight.

Tricks to plotting the head's layoutwhen drawing the figure

Draw the head'slayout at a size thalincludes the hair, ‘f/lNote that its sizeshould not reflectsolely the face.

Hairline

© Draw thehalfway mark. Thiswill determine thefigure's upper andlower halves.

Face

Draw a lineindicating thehairline.

Draw an Xthrough theface.

Posing figure layouts

© Here we see a skeletallayout. Start with a basicstick figure like this, tryingto capture your targetpose.

This is the halfway mark.Shifting this just abovethe groin will result in amoderately leggycharacter.

© Draw the joints: usecircles for the shoulders,the elbows, and knees.

There are rules forplotting the elbows andknees: the elbows liehalfway along the arms,while the knees liehalfway along the legs.

© Use blocks toflesh out the stickfigure, plotting thefull figure layout.

Position theelbows aboutwaist level.

A hand hangingdown shouldcome to aboutgroin level.

The neck is atan angle.

The distances fromthe shoulder to theelbow and theelbow to the wristshould be aboutthe same.

The hand isalmost the samesize as the face.

The knee shouldbe about midwayalong the leg.

The knee is bent,putting the leg ata wide V-shape.

hand is smalleri the head.

The foot is thesame length asthe head.

The elbows and knees are plotted the same,regardless of the rendering style or character

Regardless of the head's size, theshoulders' breadth, the hips'position, the feet's size, etc., theelbows and knees are still plottedin the same positions.

Shifting the groin upresults in a somewhatlong-legged character.

Shifting the groin downresults in a short-leggedcharacter.

Here, the legs arelocated about midwayalong the body.

75

(The Process for Drawing the Figure)

(Drawing from a Frontal, Standing Position)

Render theneck as a joint,marking it witha circle.

CD The pose layout isa basic stick figure.

@ Cleaned-up version of thebasic figure layout

Circles and curved lines are used forthe joints, because the arms and bodyare basically cylinders. You will find iteasier to attain a sense of volumeusing curved lines than with straight.

Use circles, squares, andother simple geometricshapes to begin fleshingout the figure.

(2) Mark the joints withcircles. Sketch in the feetat this stage as well.

For a malecharacter's pelvis,use a rectangle.

® Sketch a basiclayout of the figurefleshed out.

Shoulder

The elbow is aboutwaist-level and locatedmidway between theshoulder and wrist.

Wrist

76

© Define the chest muscles and joints,giving the figure clear 3-

dimensionality.The above is a basic nude sketch.

© A cleaned up line drawing

Creases form where hills andvalleys appear on the body.Put to use here the basicnude sketch you drew earlier.

® Finished!

77

The Female Form

1

f| '

1f -i 0

© Basic layout ofthe figure fleshedout

<r

J \

© Draw the basic stick figure, posingthe figure and plotting the joints thesame as you would with a male figure.

Use an oval to render thepelvis of a femalecharacter.

Add creases at theshoulders, elbows,and other joints. /

Lines you usedto lay out thegroin may alsobe used withoutmodification asa girdle.

Use the waistline asa reference forpositioning the beltand determining itscurve.

Since this willultimately be a pleatedskirt, I have laid outthe pleats usingjagged, sketchystrokes.

78

© Dress the nude figure in clothing.

© Draw in the clothing's details.

© Finished!

(Drawing Side Views)

(D Layout of the figurefleshed out

® Use contour lines togive the figure volume.

y

© Dress the nude figurein clothing.

The posteriorshould have lessdepth than thechest.

Use creases running toward theunderarm and from the waist tosuggest a fit figure underneaththe clothing.

® Cleaned-up versionof the basic figure layout

79

The Female Form

O

® The basic stickfigure is drawn thesame as with a malefigure.

Skewed side view

© Basic layout of thefigure fleshed out

@ Dress the nude figurein clothing. The skewedside view has a slightlymore "fashion magazine"type feel and is moreflattering to the chest.

The posterior shouldhave more depth thanthe chest.

© Cleaned-upversion of the basicfigure layout

© Draw in theclothing's details.

80

(Back View)

o

© Layout of thefigure fleshed out

L

T~ r^i

.i

d)

O' !p

Jl k

© Posed stick figureand layout with joints

Make the shoulderbreadth wider than thehips. Using a trapezoidalshape will give the backa masculine feel.

The shoulder bladesbecome a key point indrawing clothing creases.

® Use contourlines to give thefigure volume.

® Add clothing.

Clothing rumples around major jointsother than the wrists and ankles.Imagining the creases forming in a"coiling" pattern when drawing themwill give the muscles volume.

(D Cleaned-up versionof the basic figure layout

© Finished!

81

The Female Form

© Basic layout of the figure fleshed out

Drawing the waistnarrower than theshoulders and hips willcreate that femininehourglass form.

© Finished!

(Assorted Pose Layouts)

83

(Proportioning Characters)

CThe Body-to-Head Ratio Is the Key)

The balance between the arms and legs and thetorso constitutes the key to designing a good-looking character. To achieve this, artists use thehead as a reference measurement for the figureoverall. The body-to-head ratio refers to how manyhead lengths measure the figure's total height. Acharacter that is 6 heads tall has a 6:1 body-to-head ratio. One that is 8 heads tall has an 8:1 ratio,and so on.

In a character with an 8:1 body-to-head ratio the character's height isequal to 8 heads piled one on top ofthe other.

body-to-head ratio

84

Here is a contrast between an 8:1character and a 6:1 character. Thedifferences in head sizes causes 2characters of identical height to havedifferent body-to-head ratios,affecting the characters' appearancesand atmospheres projected.

Use a ruler to plot the body-to-head ratio

The body-to-head ratio is the total height divided bythe head length. The body-to-head ratio ot thecharacter to the left is-10.5 cm -f1.3 cm = 8

Thus, this character has a body-to-head ratio of 8:1.

8:1 ratio vs. 6:1 ratio

Measure the character's height and divide It by thenumber ot heads (for the target body-to-head ratio)to determine the head's length.

Eg. For a character 16 cm tall:

• At an 8:1 ratio

The head is 16 -f 8 or 2 cm

• At a 6:1 ratio

The head is 16 -f 6 or approx. 2.7 cm

What happens if the character's body-to-head ratio suddenly changes within a work?

At first glance, theseappear to be thesame manga page.

Here, the head is bigger than it should.Here, the character looks the same When the character first appeared, his

as when he first appeared on the body-to-head ratio was 8:1 but now it is

icene and nothing seems unusual. 5:1. The reader senses something odd.

(Balancing Proportions^)

All three figures are the same height and theirheads are the same length, giving them abody-to-head ratio of 6:1.

The figure's proportions are balanced by adjusting the positions of thewaist and groin. Characters with the same body-to-head ratio can bedistinguished by the positions of their waists and groins.

Standard figure

(The legs constitute 1/2 of the total height)

Sample proportion balancing byto body-to-head ratio

Long legs

(The groin and waist are located highon the figure.)

Long torso

(The groin and waist are located lowon the figure.)

It is not necessarily true that all characters must be drawn withthe groin positioned halfway along the figure. Characters withHalfway mark body-to-head ratios of 5:1 look awkward with their legs takingfor total height Up half ^ejr bodies.

l44\iUV

Groin

A 5:1 ratio is ideal for boys and girls in the 9 A 4.5:1 ratio works

to 12-year range. The groin is positioned just well for 5 to 8 year

low of the halfway mark, making the legs olds,slightly on the short side.

A 4:1 ratio means a large head. This issuited to preschoolers around 3 to 5. Thelegs are short

86

Differences in Height vs.Differences in Body-to-Head Ratios

Note that changing a character's height meansthat you will also have to change thatcharacter's body-to-head ratio.

160 cm(approx. 627/16")

145 cm“(approx. 561/2")

130 cm(approx. 6011/16")

95 cm(approx. 371/16")

A 6.5:1 ratio may be used for olderelementary school students. This can be usedfor boys and girls alike who are aged about 9to 12 years. This ratio may also be used withmiddle school girls about 13 to 15 years.

An 8:1 ratio is suitedtoward high schoolstudent and adult maleand female characters.

A 4.5:1 ratio is used foryoung elementaryschool students around5 to 6 years.

Characters with different heights but identical body-to-head ratios

160 cm(approx.

62 7/16"]

140 cm(approx.

54 5/8")

120 cm(approx.4613/16")

80 cm -:-(approx.

31 1/4")

A 7:1 ratio is used formiddle to high schoolstudents, both boys andgirls alike, between 13 and17 years.

Putting a 7:1character and a6:1 character ofdifferent heightsside by sidegives theappearance of

in height

,6i'{ j... existing.

%>•' '<r)

h A

PH j (/pV

M"

\l mi1 \

i 11

i.-i !

M r y ci\ a.

Setting the height to 180cm, the same proportionsmay be used for high-school aged charactersand older.

At this height,the figurelooks like aleggy boy.

Now the figurejust appears tobe the 160-cmcharacter seenfrom a distance.

This figureappears to be anelementaryschool to middleschool aged boy.

When we stand a 7:1 character and a 6:1character of the same height side by side,the two characters immediately appeardifferent. (This is also because normally,these characters would be drawn withdifferent faces and hairstyles as well.)

(Keeping Male and Female Characters Distinct)

Male character

The groin isusually locatedhalfway alongthe figure;however, whenyou intend tomake thecharacter alittle leggy (likethis one), moveit north of thehalfway

mark.

Halfway mark

A 7:1 ratio is suited toadolescent boys to adultmale characters.

The chest is usuallylocated about 1 -headlength below thehead.

Position the waistbetween the chestand the groin. Thepelvis (hips) shouldbe drawn wider whenthe waist ispositioned higher andnarrower when thewaist is positionedlower.

Since the groin has beenraised, the kneeslikewise have beenraised by the sameamount. Long calvespresent a slender image.

Halfway markfor the legs

Female character

The breasts start toswell about here.While they arepositioned a bit higherthan they would inreality, this offers acute, manga-\sh look.

For this figure, Imoved the groinabove the halfwaymark, making hera little leggy.

A 6:1 ratio is suited towardcutesy characters fromabout elementary school tohigh school in age.

The chest is situatedclose to the waist,compressing the upperbody, giving thecharacter a "cute" look.

This marks the waist.Since the groin has beendrawn higher than itsnormal position, the hipsare likewise madenarrower.

Halfway mark

Halfway mark for the legs

The woman's

Adjust the height

Usually when drawing a couple, it is a good idea to make the femalecharacter shorter than the male. Use about a half or full headshorter in height as your rule of thumb.

Adjust the proportional balance

The heads are equal in depthfor both male and femalecharacters. However, themale character has a thickerchest about the same depthas his head.

Female characters haveshallower chests. Aim forabout 3/4 that of the malecharacter (excluding thebreasts).

89

Differences in layouts for male and female characters

Adjust the size of the circles used for the joints,

Male character

Female character

Give male characters larger joints and femalecharacters smaller ones. At this stage, theshoulders and pelvis may be drawn the samesize for both sexes.

Lines for malecharacters tend tobe straight. Usesquares andtrapezoids.

Lines for femalecharacters tend^ to be curved.

Use circles and; ovals.

The male torso is an inverted triangle

The female torso is a triangle

Using large circles for thejoints will facilitate drawingmuscular, masculine arms.

Waist

Waist

The torso tapers toward thewaist, and the hips arenarrower than the shoulders.

Using small circlesfor the joints willhelp you produceslender, femininearms..

The torso broadensexpansively from the waist,and the hips are wide.

90

(Using the Body-to-Head Ratio to Draw Characters without Bounds)

you and think you would like to draw it, take acareful look not only at the character's face orclothing, but also the body and head'sproportions. These are the key ingredients todrawing a visually pleasing character.

Measure body-to-head ratios

Just what do you think the body-to-head ratiosfor the figures on this page are? When you finda character in a work of manga that appeals to

in -0

91

Measuring body-to-head ratios

Head: 9 mm (approx. 3/8")

Torso to toe:60.7 mm(approx. 2 3/8";

While the neck'slength is unclear,add about 1/4 of thehead's length (1.8mm) to the total.

Head: 8.3 mm(approx. 5/16")

Torso to toe:60.7 mm(approx. 2 3/8")

Height of figure:

Head + torso + legs = 69.7 mm (approx. 2 23/32")

+ Neck (1.8 mm or approx. 1/16") -»71.5 mm

(approx. 2 25/32")

Body-to-head ratio: height -f head = 7.9-* approx. 8 heads (8:1)

Head: 10.6 mm(approx. 2/5")

Head: 10.6 mm(approx. 2/5")

Torso: 30 mm(approx. 1 1/5")

Legs 1:14.7 mm(approx. 9/16")

Legs 2:27.6 mm(approx. 1 1/16")

^ / Height of figure:

Head + torso + legs 1 + legs 2 = 82.9 mm(S-" > (approx. 31/4")

^ Body-to-head ratio: height h- head = 7.8-* approx. 8 heads (8:1)

Head: 10 mm(approx. 2/5")

Chin to waist 23 mm(approx. 7/8")

Waist to knee: 25.5 mi(approx. 1")

Knee to foot: 27.7 mm(approx. 1 3/32")

Try drawing thoseparts you cannot see.

' ^ \ Height of figure:

Head + chin to waist + waist to knee+ knee to foot = 82.9 mm

(approx. 3 1/4")

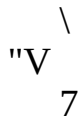
Body-to-head ratio: height head = 8.2-> approx. 8 heads (8:1)

Now the head'slength isestablished.

You might feel a bit confused to be told to make a seatedcharacter stand. However, basically this means, for example,drawing a seated 8:1 character standing.

This is not toestablish thehead's length.

© Draw a layout atthe target height.



© Since the targetratio is 8:1, dividethe height into eightequal parts.

if you establish firstthe target headlength, then thetotal heightbecomes eighttimes that.

\

•••* Halfway mark

Torso

Groin

© Decide the groin'sposition. Here, I set thegroin halfway along thefigure.

@ Once you haveestablished the groin'sposition, the torso andlegs are alsoautomatically set.

© Draw according to theproportion layout.

© Final under drawing

93

Draw a proportion layout usinga 4:1 ratio.

Side view

Now your proportionlayout is set.

The distance from the kneeto the foot is 2.5 heads. Use2 1/2 circles in yourproportion layout.

Here we see the final drawing. Ithas been drawn so that the body isvisible from underneath. Normally,the body is not drawn in suchdetail, but I intended on thisserving as reference for studyingthe relationship between figuresand clothing.

94

Drawing a Character within Defined Parameters (Frame or Panel)

Position a > character's fullfigure on a sheetof paper, like this.

22 cm(approx. 8 9/16")

17 cm (approx. 6 5/8")

20 cm

(approx. 7 4/5")

15 cm

(approx. 5 7/8")

1 f

A i L

y

(i)

. r .

20 cm (j)

.

(approx. 7 4/5") :

:

:

▼ 1 Y

r

© Determine the innermargins.

@ A height for the ® Decide the

character that fits exactly body-to-head ratiowithin these dimensions is for the character,then automatically set.

Panel length dividedby the number ofheads (from ratio)

© Calculate the length of 1 head, be able to fit on this

paper.

© Draw a proportion layout tora 8:1 ratio figure.

© Build up the figure based onthe layout.

characters. This will help you when you absolutely must draw a full Suppose you were to The head (or rather the hair)

figure within a panel. draw the face at 2.5 cm. would stick out of the panel.

95

(Drawing from a Photograph)

Drawing a woman from a photograph of a man

When using a photograph or print asreference for a drawing, use thebody-to-head ratio and proportion-balancing techniques.

Let's say you would like to drawa woman seated in a chair butall you have is this photo.

Analyze the proportional balancesof a man seated in a chair.

Center line

The forehead ortop of the head

Shoulders

Lines markingthe figure'swidth

Seat edge

Bottom of the foot

© Do a rough layout of theoverall figure.

Create a silhouetteimage of the figure.

(2) Roughly mark downwhere the joints lie todetermine their positionalrelationship.

Key points in the layout

• The position of the knee of the top leg

• The face (head), knees and right @ Capture the positional relationship of

foot are aligned along the vertical the joints as accurately as possible. The

center line. trick is to draw while picturing the

• The positions of both hands contours of the body underneath the

clothing.

96

Transform the layout of the man into a woman.

Make the shouldersnarrower.

© Adjust the layout of theman into a woman. The keypoints here are the shoulderbreadth, the girth of theneck and arms, and the sizeof the feet. Try to make useof the hip width as is.

© Shrink the joints'sizes and adjust thefigure to make itslenderer.

Be careful not tochange thepositions of theelbows. (You couldpotentially causethem to "not rest"on the armrest.)

© Draw the details. Accentuatethe arms, legs, waist, chest, etc.

© Add the face, hair, clothing,etc. Use the photo as referencefor how the clothing sags orcreases form.

Drawing a boy from a photograph of a woman

The distance from headto hips is approximately2.5 heads.

Here, your goal is todraw a back view ofthe boy to the rightseated on the floor.What you have is thisphoto of a woman forreference.

The hips (groin) arecritical in drawingseated poses.

This boy has a body-to-head ratio of 5:1

Refer to the body parts inthe photo while drawing.

(I) Use the upper body as thefront side of a block and sketchthe layout. Use a block withangles that are as faithful tothose in the photo as possible.

© Sketch the layout accordingto the body-to-head ratioplanned for the seatedcharacter. (The distance fromhead to hips is 2.5 heads.)

© Sketch the shoulders, arms,and back. The key point here isthat the wrists and hips rest onalmost the same line.

1 1

\ M * ‘1

Think of the elbowsand waist as visualpoints of reference.

© Note the positional relationshipsbetween the knees, the shoe toes,and the left arm.

© Sketch the left leg. Thetrick is to use angles faithfulto those in the photo.

98

© Here, a sketch has been made ofthe leg. The leg is 2.5 heads long, butsince it is viewed from an obliqueangle, it is foreshortened.

Draw the kneesand ankles.

Sketch in the right elbowand the right wrist.

The shoe toe is distantand consequentlyappears small.

© Cleaned-up version ofthe basic layout

Include as well linesthat are otherwiseconcealed.

® Draw the figure'scontour lines.

Differences in Proportions between Adults and Children

100

Differences in Hands and Feet

Grown man's handThe fingers are thick, and the handbroad. Include the joints. Give the backof the hand a sinewy appearance.

Grown woman's handThe fingers should be slender,and the hand narrower andslighter than that of a man.

Grown man's footAccentuate the bony,angular appearanceof the joints.

Grown man's fistAdd plenty of dips andprotrusions and give it anangular appearance.

Grown woman's footRound off the jointsand omit drawingthe tendons.

Child's hand

There is practically no differencebetween a boy's and girl's hand.The fingers are

stubby, and dimplesform at the knuckles.

Grown woman's fistThe woman's fist issmoother with less dips andprotrusions than the man's.

Child's fist

The child's hand is tiny withshort digits, so give the fista round appearance.

Child's footThe child's foot is almost thesame as the grown woman'sfoot but shorter.

101

Super-Deformed(Chibi) Characters

Drawing super-deformed(cM)/)characters is extremelyhelpful for drawing regularcharacters as well.

1. Characters' facial expressionsbecome more varied anddramatic.

2. It helps you study how thehuman body moves.

3. It is useful for not only dynamicaction but also commonplaceactivities and minor movements

3:1 ratio character

6:1 ratio character

*®f

102

The 2-head torso hasbeen shrunk in half,and the 3-head legshave been reduced to athird. This stylization byshortening is thehallmark of the chibicharacter.

Dogs too can be chibhized by shrinking a 4:1ratio dog into a 3:1 pup.

(How to Draw a Super-Deformed Character)

Super-deformed {Chibi) character look faces 1. Omit the nose.

Exaggerate facial features.

Creating super-deformed charactersby simplifying the faces

2. Magnify the eyes' expressiveness.

3. Exaggerate the mouth.

The slightly shiftedeyes are now glinting.The nose is gone.

The sneering mouthnow sports a fang.

The shape of the headhas been simplified.The number of strokesused for the hair hasbeen reduced.

The earring is stillpresent. (The key is toretain any idiosyncraticfeatures for the chibicharacter.)

Eyeglasses

Nose ►

Head shape

— Collar

Here, the number of lines hasbeen reduced to simplify thecharacter.

enlarged, the ear has been simplified,and the number of strokes used for thehair reduced.

nose, mouth, collar and all otherelements have been simplifiedin form and rendered using lesslines.

Here, the mouth is in its most stylizedform to evoke the emotional state. Thehead has been squashed and rounded, 1 __resulting in a classic chibi face. '

Big heads and short limbs do a super-deformed character make

Making regular characters look super deformed characters

* Transforming a 7:1 character into a 4:1 character

• Transforming a 7:1 character into a 3:1 character

Draw the groin at a lower level than you would fora regular manga character. One of the things thatmakes a chibi cute are its short legs.

Here, the above 4:1 character has beenchanged to a girl. Making the legsslenderer gives the figure a feminine feel.

The trick is todetermine whichfeatures to stylize.

Changing a super-deformed character into a regular character

Not only do you need tocopy everything about thesuper-deformedcharacter, including meway he wears his hat. butyou also need to beaware of creating a senseof volume when drawingthe cuffs, the belt, theshoes, and other details.

n addition, super-deformed characters'movements are oftenembellished.Consequently, you willneed to tone down themovements of the armsand legs to natural levels.

Angles that do not allow calculationof the body-to-head ratio

In this composition, the hand extendsout toward the picture plane. Sincesuper-deformed characters aretypically drawn with tinier than normalhands, the hand is drawn either thesame size as the face or smaller.

w

Sketch of the

super-deformed

character

In the case of a regularcharacter, the palm is drawnlarger than the face. At

thisangle, the thigh appears aboutthe same size as the face aswell.

The body-to-head ratio of a regular character ranges from6:1 to 8:1. Retain the idiosyncratic features of the super-deformed character and draw a regular 6:1 to 8:1 ratiocharacter.

Render the hair in greater detail and elongate theface. Drawing the arm bending at the elbow furtherdistinguishes the regular from the super-deformedcharacter.

(Adult and Kiddy Super-Deformed Characters)

Adults have small heads and long legs. Childrenhave big heads and short legs. Retain thesedifferences when turning both into super-deformed characters.

The adult super-deformedcharacter has a body-to-headratio of 4:1 and short handsand legs.

The child super-deformed character hasa body-to-head ratio of3:1 and a big head,making him look like akid.

Both

charactershave legs ofthe samelength.

106

While this adult super-deformedcharacter's head may look extrabig owing to her voluminous hair,she is actually drawn at a 4:1 ratio.The luscious lips and chest, waistand other adult characteristicshave been retained but stylized.

This child super-deformed character has beendrawn at a 3:1 ratio. Characteristics identifiedwith adulthood have been eliminated to the extentreasonable. The arms and legs are smoothcylinders. Childlike characteristics have beenretained and stylized.

(Body-to-Head Ratios of Various Super-deformed characters)

2.5 heads

3 heads

107

Good Posture: Giving StandingFigures an S-Curve

A realistic rendition of the posture when standing makes the figurelook slouched. Posing the layout with an S-curve will cause the chestto stick out, giving the figure a visually pleasing posture.

Natural posturewhen standing

Figure with thecenter line givenan S-curve

Natural posture Standing figuredrawn with anS-curve

Natural posture Standing figuredrawn with anS-curve

The neck straightens, and thechest appears to stick out.

Natural posture Standing figuredrawn with anS-curve

Almost no difference is visiblefrom a front view, so use theS-curve for side views, etc.

110

Chapter 4

Manga Miscellaneous

The Manga Clinic

Doctoring the cover

Space for the title

Cover of a work for publicationsubmission

• Correcting the drawing

Although it is just that theman's head is small, theimpression is that of a faceseen at a distance.

The arm is

bending

unnaturally.

The shoulders andneck are notconnected naturally.

Creating a line drawingof only the figure'scontours and tracingthe joints reveals to usthe problematic areas.

Key correction points After correction

The right and left shouldersand again the right and leftelbows are different sizes.

Making the man'shead the same sizeas the woman'simproves theoverall balance.

Shoulders should beeven in height whenraised.

Final corrected image

The man'sarm shouldbe drawnfirst, thenfollowed bythe woman'sarm whichloops

through his.

Recomposing the cover

With the figures in theiroriginal position, the manis cropped off the page.

Adjusting the composition

Yet, when the figures are shifted tothe right so the man fits on thepage, the rear character becomesobscured.

Shrinking the figures to allow viewof the rear character causes thepair to become less prominent,making it unclear just who themain characters are.

Ideas for poses

Since the goal is tomaintain the pair's sizewhile keeping the twowithin the panel, thecomposition will haveto change.

Artists use the cover to convey thework's contents or insight to theinternal world to the reader with asingle glance. Allowing a maincharacter's face to be cut off is abig no-no. I also looked into a posethat would better represent therelationship between the two.

The woman's face is the same size that it was on the original,and the two fit neatly within the composition while retainingtheir relationship with the rear character.

113

Drawing Characters with Cars

Cars always appear on the scene withcharacters. Since the dimensions of a car(height and width) have all been establishedaccording to the human body, compare it tothe characters' figures when drawing.

Make the car about as tall as a character's shoulder.

Pay careful attention to thepositions of the doors and tires.

Roof

The front wheels arecentered underneath thehood, so keep a shortdistance between thefront wheel and the frontdoor.

Trunk

The rear wheel extendsinto the rear door.

Having the front wheel extendinto the front door results in anodd and unbalanced image.

114

© Completed under drawing

Shadows are part of the car

Siam!

© Cleaned-up drawing

Vrrrrrrm'

yn

Use solid blackswhen charactersare getting into thecar and when thecar is being started(i.e. when

stopped). when the car j$ drjVjng at a |ejSure|ypace, use solid blacks or hatching forshadows.

putt, p'

utt. V

utt, Pu

When the car is speeding along,use speed lines for shadows.

Have the linesfade out aroundhere.

Here, the roof has beenseparated from the rest ofthe car. Since the basicshape of vehicles is a box,use straight lines for the caibody's layout.

The Car Drawing Process

® Draw the tires.Include the tires that willbe omitted from the finaldrawing.

© Start with thefloorboard.

Use straightlines for theverticals.

© Establish the heightand render the car's basicshape using blocks. Thiswill become the layout.

© Layout the tires' positionsand shapes in blocks.

® Shape the car based onthe layout sketch.

Use a character asa height guide.

115

Common Minor Errors in Manga

Whether the right or left side of clothinggoes on top-Both the girl's kimono andthe man's suit should show the left side

overlapping the right.

o In early April, Furano in Hokkaido (northernmostisland of Japan) would still be covered in snow.

Early April

Furano-shl,

Hokkaido

US SI 9.99

HCN/TODM*/

MANGA

Vol.7: AMAZING EFFECTS

Chapter 1 The Basics in CompositionChapter 2 The Basics in Character PortrayalChapter 3 The Basics in Voice PortrayalChapter 4 The Basics in Panel DesignChapter 5 The Basics of Manga PortrayalISBN4-7661-1480-9

Vol. 8: SUPER BASICS

Chapter 1 Materials and Simple Means of UsageChapter 2 Creating MangaChapter 3 Drawing People and AnimalsChapter 4 Manga Techniques

Chapter 5 Depicting Greenery and 3-Dimensional ObjectsChapter 6 Creating Well-composed MangaISBN4 7661 1481 7

HCN/TODOAW

MANGA

“HCWTODfW/

More How to Draw Manga

Vol. 1 :The Basics of Character Drawing

Chapter 1 Drawing in PencilChapter 2 Drawing FacesChapter 3 Drawing the FigureChapter 4 Manga MiscellaneousISBN4-7661-1482-5

More How to Draw MangaVol. 2: Penning Characters

Chapter 1 Pen FundamentalsChapter 2 Making Characters DistinctiveChapter 3 Facial LxpressionsChapter 4 Manga MiscellaneousI5BN4-7661-1483-3

More How to Draw Manga

Vol. 3: Enhancing a CharacterAfs Sense of Presence

Chapter 1 The Trick to a Character's Sense of Presence Lies inthe Tone Work

Chapter 2 What Is Meant by Character Shading and Color PortrayalChapter 3 Portraying Movement to Lnhance a Character's PresenceChapter 4 More MangaISBN4-7661-1484-1

More How to Draw Manga

Vol. 4: Mastering Bishoujo Characters

Chapter 1 Twelve Character TypesChapter 2 Making the Figure MoveISBN4-7661-1485-X

Distributed in North America by

Diamond Comic Distributors/Diamond Book Distributors

1966 Greenspring Drive

Timonium, MD 21093

Phone (410) 560-7100

www.diamondcomics.com

www.diamondbookdistributors.com

newaccounts@diamondcomics.com

All of Graphic-Sha's publications can be found atyour local comic book store. To find a store near you,please use the Comic Shop Locator Service by calling toll free;1 -888-COMIC-BOOK (1 -888-266-4226) in the U.S, or log on tocsls.diamondcomics.com

EAN

ISBN4-7661-1482-5